S M 226 industry of it. This sort of thing flourishes especially among the riparian people in the country of the Basakata, Balesa, and Mosengere.

S M 226 361 In the region of the lower Fimi, as well as along the marshy banks of the lower Lulonga, native fishing camps are quite numerous. They are all of the same type and [94] never have the character of a permanent settlement. At the end of the rainy season one sees families of riparian peoples leave their villages temporarily and settle along the marshy rivers. Men and women make this move, while children, old people, and a few able-bodied adults stay in the village to guard the homes.

The fishing camps are set up in very rudimentary fashion. The huts are merely shelters, refuges.

S M [462] Gathering salt grass for making salt is the chief task of the women. The men do the fishing.

S M 226 All the methods for fishing individually are used, but the bulk of the work is done communally.

The procedures are quite varied. We will mention the following.

1) Damming the mouths of small rivers and minor tributaries, along with setting traps in front of the escape channel and the method of driving the fish described above.

S M [286 386] 2) Fishing with a net. Unlike the nets used for hunting, the fishing nets are made of raffia fibers. The type of knot is the same, but the technique is more like the one used for plaiting the hair. The native carefully dyes the fibers black in order to make the mesh invisible under water. He attaches small cylindrical sections of a very light wood to the upper part of the net to serve as floats. At the opposite edge, he attaches the sinkers, made of cylindrical pieces of baked clay. The floats and sinkers are made so that they counterbalance each other and maintain the net in a vertical position in the water. These nets are 20 to 25 meters long. If necessary, the natives use a series of nets and dam the whole river in this way. Five to ten men are stationed with large baskets along the nets. The women go up the river 100 to 200 meters, enter the water, and form a chain to drive the fish before them. These are caught in the meshes of the nets and attract the attention of the fishermen by the efforts they

224 absolute and inescapable necessity for those tribes who have Batswá, since the latter provide them with a certain amount of the necessary meat, though in insufficient quantity. The people hunt in groups and individually -- in the latter case primarily by means of traps. Fishing with nets is also very widespread, although various other methods are also known. The picking of fruit, caterpillars, mush-
222 rooms, vegetables, etc. continues to be popular.

463 Among trades, that of the smith is foremost. However, iron casting has been abandoned at the present time. Copper is brought in from other peoples by tribes serving as intermediaries. Wood sculpture is rapidly disappearing. Basketry [12] remains popular.
● [286] Weaving no longer exists at the present time; in fact, looms can no longer be found in the region.

593x The family is patriarchal and the political organization corresponds to it; there are only heads of families. Indeed, among the Nkundó the family is the complete nucleus and foundation of the society. The result is a democratic and oligarchic government, but one very different from any we would call by that name in Europe.
554 Certain men become prominent because of their intelligence, their eloquence, their bravery, or their wealth, having great influence and often giving the appearance of chiefs whose authority extends beyond their own clan, but none of them has ever founded an empire. In the past the Bongfli were the most courageous tribe, and the one most feared. Besides, their geographic location was in their favor, as they had the Lifumba and the Bombomba, two sister tribes, on each side of them.

[517] The artistic tastes of the Nkundó are directed chiefly toward
538 music and the dance. Their oral literature is also very rich; it includes, for example, the epic of Nsongó and Lianja (1) and that

> 1. The most important portions of this epic have been translated and published by Father Boelaert, M.S.C., in Congo, 1934, Vol. 1, pp. 49 and 197.

of the tortoise.

764 to which a piece of raffia cloth is tied. When the procession has crossed the last barrier, the official witness goes ahead and plants the spear in the roof of the head of the family's hut. Hence the name applied specifically to this spear: itúwansambá (from túwa, "to pierce," and nsambá "roof"). The spear signifies that the widower's family is not coming with evil intentions, but that they are moved by feelings of the greatest friendship -- wěâka te tɔ́fɔ́yé l'etumba; toôyá ndé ólotsíkela iláká y'ɔ̌na.

The piece of cloth is a sign of respect for the mother of the deceased, in memory of the pain she suffered in giving birth to her daughter and the care she exercised in her upbringing, and as consolation for the terrible blow that has come to her in the death of her child. She will wear this cloth after the end of mourning. If the mother has died before her daughter, this cloth goes to one of the mother's sisters, aunts, or other relatives, who is in some sense her substitute. It is therefore a payment to the mother's clan.

The spear and the cloth are usually designated by the common name likongá l'etóo, "spear and cloth." A knife, particularly an ingóndá, can be substituted for the cloth, but the name etóo is retained. Nowadays the cloth is no longer given, but a knife which is given the name etóo is always substituted for it. (1) Nevertheless,

● [286]

1. The reason for this substitution is, first of all, the greater value of the knife and, second, the near impossibility of obtaining raffia cloth (see Introduction).

in memory of [432] the ancient custom, a piece of European cloth is often attached to the end of the spear.

When the corpse has been deposited in the head of the family's hut, the two clans greet each other in the usual fashion. The women continue to weep for some time. The husband's clan [262] go and sit at a little distance. Then the relatives of the deceased [431] instruct their wives to collect the presents to give the widower.

[104] III. WEAVING

286 The craft of the Mongo weaver is an honorable one and one that calls for much labor and attentiveness.

[177] Weaving is no longer as much in vogue as it was in earlier times, because the younger people buy European materials. However, the weaver is still able to earn his daily bread comfortably, because [291] the old people are too pagan to give up their old ingrained habit of wearing a loin cloth.

[467] Weaving is a craft carried on by men only. Some are very skillful in the weaving of materials and command our admiration. Pieces of really beautiful workmanship were offered to us for sale; I had myself seen them being woven.

286 The weaver takes his knife, goes into the forest, and cuts the 314 "mpekwa ia lifeke," the fibers of a certain kind of palm tree which he also sometimes plants on the open highway near his hut. As soon as he has sufficient fibers for the weaving he has in mind, he goes home and at his leisure scrapes the fibers with his knife until they are all of the same thickness.

286 After that he leaves them in the sun to dry. When they have dried sufficiently, he puts up in his hut or on the open highway the frame on which the fibers are to be hung.

After he has attached the fibers to the top cross-bar (they are bound between the top and bottom cross-bars), he holds down the bottom cross-bar with his foot and goes to work.

Often he uses fibers of different colors, and this gives a lovely effect to the piece of material.

Bofomi afom'eto, "the weaver is weaving material."

386 The weaver has a very simple way of giving the fibers their 314 different colors.

From the forest he fetches a liana (longoli) which contains the red, white, or black coloring agent, cuts it in pieces, puts them in a banana leaf which has been quickly scorched in the fire, adds some water and hangs all this, with the fibers, in a bag of banana leaves above the fire. When the dye has soaked thoroughly into the fibers, he has his colored fibers all ready [105] for the material he is about to weave. This mixture is called "bosaka."